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MR. EDWARD LLOYD.

NATURE distributes her vocal favours in very arbitrary fashion. Unheeding regions sedulously cultivated by art, she often bestows the priceless gift of voice upon man or woman deprived of all means and opportunities of turning it to the best advantage. Its recipient is perchance at the plough or desk, the loom or bench, where the beauty of the jewel is obscured and its value unappreciated. Should the treasure be by accident discovered, then the shaping and polishing of the gem, and the placing of it in an artistic setting is a task generally so much beyond the power of its owner that the ennobling gift is left to serve but common uses. When, however, a really fine voice is granted to a member of a musical family, the chances are that the boon will be duly prized and profitably utilised. Happily Mr. Edward Lloyd, the possessor of the purest and richest tenor voice of the day, comes of a musical stock, his father and mother having been professors of the art. His mother's father, Mr. Edward Hopkins, was in an artistic sense the founder of the race. In early life this gentleman was in the capacity of a teacher of music connected with the Royal Household in the reign of George IV. For upwards of thirty-nine years he was also Bandmaster of the Scots Fusilier Guards, and enjoyed during that long period great popularity. By skill as a trainer and director of musical forces he won highest favour in London, especially at the Vauxhall Gardens, his band forming one of the chief attractions of that fashionable resort. But this flattering appreciation on the part of the public was often attended with much labour, since it was by no means easy at that period for his men to play at the Gardens at night and to attend Regimental parade in Windsor the next morning.

Bandmaster Hopkins's vigorous and stalwart frame—he was six feet two inches in height—enabled him to do double or treble duty without harm or fatigue. This redoubtable son of Mars was susceptible to the tender passion, for we find when left a widower with a large family, he straightway contracted a second marriage. His daughter by this marriage, Louisa Diana, the mother of Edward Lloyd, was one of his seventeen children, some of whom had the happiness of seeing him reach the patriarchal age of 82 years before he paid the debt of nature. That Louisa Hopkins inherited not a little of her father's ability might be gathered from a board on the walls of the Royal Academy of Music, which records that Louisa Diana Hopkins gained a Scholarship in right of which she became for three years an inmate as well as a student of that establishment. It will, by the way, be also seen that Miss Charlotte Dolby was a Scholar there at that period. Soon after quitting that institution, Miss Hopkins married a young professional singer, Mr. Richard Lloyd, whose fine tenor voice secured for him a vicar choralship in Westminster Abbey. Unhappily, his once promising career was closed by death at the comparatively early age of forty years. Left with a young family entirely dependent on her exertions, Mrs. Lloyd devoted herself in a zealous and self-sacrificing manner to the teaching of music, the boy Edward being, meanwhile, placed in the choir of Westminster Abbey. In following her profession she became associated with the Ladies' College, Cheltenham, where she resided for fourteen years. Failing health induced her to return to London, in order to be near her dear children, whose loving care attended her until she passed away. So much respected and beloved was this good and talented lady that a memorial window is now being placed

in the Cheltenham College by those who valued her teaching, to perpetuate their sense of grateful affection. At the ceremony of dedication in July next, her now famous son, Edward Lloyd, will assist by the exercise of his beautiful and inimitable art.

Entering the choir of Westminster Abbey at the age of seven, Edward Lloyd remained there until his pretty treble voice was silenced for good and all. During the seven or eight years he was a chorister, he had the benefit of vocal instruction from the late Mr. James Turle, the organist of the Abbey, whose method of teaching was grounded partly upon long personal experience and partly upon observation of the modes adopted by the executants of an age delighting in vocalisation. That it was both sound and comprehensive might be demonstrated by the perfect art of his pupil, Edward Lloyd, who with pride acknowledges that he has never studied singing under any other master—more convincing testimony of the educational value of Mr. Turle's lessons could not possibly be advanced. In 1858 the chorister, Edward Lloyd, was one of the representatives of the Abbey selected to assist at the Chapel Royal, St. James's Palace, in the performance of music at the marriage ceremony of the Princess Royal and the Crown Prince of Prussia. During the enforced rest, when piping treble tones vanished, leaving vocal chaos behind, Edward Lloyd, full of hope of a future public career, was assiduous in the study of other than executive branches of the art. Before manhood was fully reached, however, the discordant sounds of adolescence gave place to tones of rare delicacy. Struck with the beauty of Edward Lloyd's voice, his uncle, the late Dr. J. Larkin Hopkins, organist of Trinity College, Cambridge, induced him to become a member of the choir over which he presided. Cambridge was enabled to retain Edward Lloyd for some time, because it presented an attraction of even greater potency than anything connected with its music. At any rate, he determined not to seek fortune elsewhere until he had married the daughter of a highly respected inhabitant of that city. Soon after that happy event the steps of the aspiring youth were turned towards London, the place where fortune was, if anywhere, to be found. At first he joined the choir of St. Andrew's Church, Wells Street. Speedily his fame reached the ear of the late Mr. George Cooper, organist of the Chapel Royal, by whose recommendation he was appointed "a gentleman of Her Majesty's Chapel Royal, St. James's Palace." Eventually it was discovered that his talents could not be set apart for any one congregation, however distinguished, being claimed, as they were, by the general public. Finding, therefore, that his concert engagements clashed with choir duties, he resigned his position in Her Majesty's Household, and has since devoted himself entirely to the service of the public.

It should be understood that Mr. Edward Lloyd's great reputation was not made in a day. On the contrary, it is the result of the labour of years. True, there were critics who, hearing the unknown singer at a concert given in 1869 by Madame Santon-Dolby, were so influenced as to unhesitatingly proclaim his supremacy, yet it was not until success had been achieved at Provincial Musical Festivals that his position as leading tenor became fully established. For the last fifteen years he has, in his own department, been without a rival in the concert-room. It is unnecessary now, whilst he is in the midst of his career, to dwell upon recent events in which he has taken a prominent part; yet it might be stated that Mr. Lloyd will commence on Monday next, April 7th, his present series of American engagements by singing at the opening of



the Boston Musical Festival. Subsequently he will appear at the Cincinnati and Chicago Festivals, purposing, however, to return to England in time to sing in Mendelssohn's *St. Paul* to be performed in the Crystal Palace at Midsummer.

CURRENT NOTES.

By the last generation of music-lovers the bare announcement of the opening of the Italian opera season was received with the most lively interest; by the present, the publication of the time and manner of its proceedings is regarded with absolute indifference. Yet amateurs have in thirty years increased immensely in number, whilst the opera season has lessened its period of operation. It comes to us late in the spring, and leaves early in the summer; yet its arrival excites no delight, and its departure provokes no regret. According to present arrangements, Covent Garden Theatre will open for performance of opera on Monday, May 19th, and close on Saturday, July 12th. Mr. Augustus Harris is exerting himself to the best of his ability to make the series of representations worthy of a theatre so long identified with all that is excellent in the history of Italian opera. It may be taken for granted that every work, whether old or new, now held high in public esteem, and every singer recommended by continental repute, will find a place in his programme. Unfortunately the repertory, though large, does not include many works attractive to the present race of amateurs; and as to vocalists of the first order, are they not, alas, lamentably few? However, in M. Jean de Reszke the manager has a tenor deservedly high in favour, whom, reversing the usual tactics, he places in the very van of this year's campaign. Hitherto the opening night has called upon the leniency of patrons, but with M. Jean de Reszke it will afford them highest gratification. In the list of artists are also to be found the names of M. Edouard de Reszke and M. Lassalle, the conductors being Signori Bevignani, Mancinelli, and Randegger.

GENERAL regret has been expressed in art circles on hearing that Mr. John Gill, the courteous Secretary of the Royal Academy of Music, is about to sever his connection with the institution he has for twenty-two years served so industriously and successfully.

THE Committee of the Royal Military Exhibition has secured a most able assistant in the person of Mr. A. J. Hopkins, whose exceptional knowledge of all things concerning musical instruments will be brought to bear upon the preparation of the catalogue of instruments lent for exhibition. Under his superintendence order will be preserved in a department which could easily be reduced to chaos were it placed under the control and management of any other than a specialist in the historical branch of music.

It is reported that Dvůřák is now engaged in setting the words of the "Requiem" to music. With such a subject to inspire him there is reason for believing that it will prove his *chef d'œuvre*. Not that it can be said with truth that composers are always seen at their best in works of a sacred character; and the cause of any comparative failure on their part is not far to seek, since it is notorious that many of them, and those the most gifted, are less moved by spiritual things of mighty import than they are by incidents in a story of human passions. But the musician with a soul imbued with religious sentiments is never so sincere and ardent as when he is illustrating his beliefs by the exercise of his art. Mozart, the inimitable, exhausted the resources of his genius when expending them upon the "Requiem," and it may be that Dvůřák will attain his highest level in the act of setting the most solemn of words to music.

MR. HIRWEN JONES has lately advanced his reputation by artistic singing at the Popular Concerts, where, by the

way, tenor voices are too seldom heard. A Russian mezzo-soprano, Madame Swiatlowsky, has also won favour of an audience affecting partiality for chamber instrumental music by a very dramatic rendering of songs by Tschaikowsky and other modern composers.

MADAME BACKER-GRÜNDAHL's pianoforte recital, given at the Steinway Hall on Wednesday afternoon, March 5th, was attended by an audience for the most part bent upon exercising their critical faculty, the result being that to some of the pieces interpreted they denied favour, whilst to others they awarded commendation. At the outset an apple of discord was thrown into the midst of the listeners by the introduction of music written by Grieg as an added pianoforte part to Mozart's *Fantasia* in C minor. This tampering with a classic was resented by many as an act of vandalism. That Grieg has a multitude of precedents to support his case cannot be denied—even Mozart himself wrote additional accompaniments to Handel's *Messiah*. Had Grieg simply taken the thoughts of Mozart, and put them in his own language, his work would have passed with the remark that it was modelled upon the style of Mozart; but in coolly placing his music side by side with that of the elder master, he implies an assertion of equality with Mozart, and that assumption no one outside his own immediate circle will allow him to make without the voice of protest loud and deep. Songs, composed by Madame Backer-Gründahl, were accepted with unanimity by the audience, the singer being Mdle. Jansen; and the playing of the *beneficiaire*, in pieces by Chopin, Grieg, Lassen, and other writers for the pianoforte, gained unqualified approval.

LORD KNUTSFORD, the Secretary of State for the Colonies, has been solicited by an influential deputation from the universities and other educational bodies to take steps to prevent the granting of musical degrees by the University of Trinity College, Toronto, to persons residing in this country. His lordship was addressed upon this subject by Sir John Stainer, Dr. Turpin, Dr. Bridge, Dr. Jordan, Mr. W. H. Cummings, and Mr. J. L. Southgate. Apparently these orators convinced his lordship of the iniquity of the Canadians, since he was moved to say that the Law officers of the Crown should be requested to examine and report as to the legality of the action in dispute.

SULLIVAN's opera, the *Pirates of Pensance*, was thrice performed during the last month at the Meistersingers' Club. A stage, with scenery specially painted by Messrs. Warren, had been erected in the music room, and a band of professional musicians engaged to interpret the delightful orchestral score. The choral pieces for female voices were rendered by fourteen young ladies in quite an exceptional manner, the tone being fresh and bright, and true withal. It must be confessed, however, that as candidates for favour of the audience they had formidable rivals in gentlemen who impersonated the Policemen of Mr. Gilbert's story. The amateurs, ladies as well as gentlemen, gave abundant proofs of having been well drilled by the stage manager, Mr. W. J. Hemsley, to whom much of the success of the undertaking should be attributed. Mr. Fred Stanley gained the honour of an encore for his delivery of the patter-song, "I am the very Pattern of a Modern Major-General;" Mr. A. Standen Triggs's representation of the Pirate King was not lacking in ferocity of aspect or manner; Mr. J. W. Page's clear and telling voice was heard to advantage in the music allotted to the part of Frederick; and Mrs. Graham Coles manifested ability both as vocalist and actress in the unattractive character of Ruth. Mrs. Page, as Isabel; Mrs. Jacks, as Edith; Miss Burt, as Kate; and Miss Nora Girton, as Mabel, were in many respects very efficient; the conductor being Mr. Norfolk Megone.

A DISCUSSION is now being raised upon the influence of Handel on English art. On one side we find respected authorities contending that the effect of the music of the mighty master has been prejudicial to native

art; on the other hand we have professors equally eminent declaring without hesitation or qualification that his choral works have hitherto been productive of the greatest possible good to gentle and simple alike. That the popularity of Handel is waning cannot be denied; but this diminution of public favour might be attributed to causes other than those connected with obsolete forms of art. May it not be traced to the decay of religious faith, to the spirit of unbelief which marks the present age? The gospel truths which formed the subjects of Handel's oratorios are no longer held by the middle classes of this country with reverence equal to that accorded them in a preceding age, and consequently the music illustrating the sacred themes suffers by darkening clouds of infidelity. Heathen myths, and not scriptural incidents, now form the groundwork of compositions by men of greatest genius.

At the Birkbeck Institution, Mr. W. H. Cummings delivered on Wednesday evening, March 19th, a lecture on the life and works of Henry Purcell. Songs and duets by England's great composer were given by Miss Briggs, Miss Barnard, and Mr. Norman Cummings.

MESSRS. VERT are organising a tour in the provinces during the month of June, on behalf of Mr. Henry Irving and Miss Ellen Terry. Selections from *Macbeth*, with Sullivan's incidental music by a full orchestra and an efficient chorus, will form the most important items in the entertainment to be given by the two celebrated artists. The series of recitals will conclude with a performance at St. James's Hall, on the 25th of the month named.

It is reported that Miss Agnes Huntingdon has agreed to pay £1,000 to the directors of the Carl Rosa Opera Company in order to cancel the engagement existing between her and the company. Happily, no artist, however indulged by the public with a passing popularity, is absolutely necessary to the management.

It has been quoted as a sign of the approaching millennium, that artistic songs are now included in the programme of "music-hall" entertainments. When examining this much-belauded token of advancement, we are reminded of the labours of him who, according to a fifteenth century wit "scheryd his hogge" with the result of "moche crye and no wull."

A CONCERT of Irish music was given in honour of St. Patrick on Saturday evening, March 15th, in St. James's Hall. The programme consisted of such favourite pieces as the "Last Rose of Summer," "Kathleen Mavourneen," the "Irish Emigrant," "Father O'Flynn," and "Rory O'More;" the performers being Miss Lehmann, Miss Helen Meason, Miss Macintyre, Madame Antoinette Stirling, Mr. Plunket Greene, Mr. Henderson, and Mr. Clifford, together with Mr. Sidney Naylor as conductor.

The magnificent resources of the Royal Choral Society were on Wednesday evening, March 5th, brought to bear upon the representation given in the Albert Hall of a cantata, *The Cotter's Saturday Night*, lately written by Dr. Mackenzie for chorus and orchestra. This clever and musicianly setting of Burns's beautiful poem seemed to be very much to the taste of the large audience, though some among them might have been led to expect a greater display of National ditties than was to be met with in the new work. Nowhere, however, in his numerous compositions is Dr. Mackenzie to be seen unworthily stooping to catch the praise of a thoughtless public. Wisely declining to barter away self-respect for applause of the multitude he holds aloof from aught likely to compromise his fairly and dearly gained position as one of the most earnest composers of the age. Hence the exquisite ideas of the poet are in the present instance associated with strains at once sincere and ardent. After the *Cotter's Saturday Night* came the *Dream of Fubal*, written by Mr. Joseph Bennett and composed by Dr. Mackenzie. This admirable work continually advances in the esteem of those to whom the happy union of poetry and music affords heartfelt delight. By members of the Royal Choral Society the splendid choruses were on this occa-

sion rendered with a grandeur never before attained in performances of the cantata. The soloists were Miss Macintyre, Miss Hannah Jones, Mr. M'Guckin, and Mr. J. Gibson, the reciter of the blank verse being Miss Julia Neilson, and the conductor Dr. Mackenzie.

STUDENTS of the Royal College of Music gave an orchestral concert in the Princes' Hall on Monday, March 10th, the programme comprising Schumann's symphony in D minor, Dr. Mackenzie's *La Belle Dame Sans Merci*, and Brahms's pianoforte concerto in B flat, the solo part of which was played with remarkable skill by Miss Polyxena Fletcher. Vocal music had for exponents Miss Maggie Davies, Mr. E. Branscombe, S. Sandbrook, and S. P. Masson, together with the choir under Mr. John Foster's direction, the general conductor being Dr. Stanford.

ON Thursday evening, March 13th, the Philharmonic Society gave its first concert of the present season in St. James's Hall. The performance, including amongst other things of note Mendelssohn's Scottish Symphony, was eminently attractive. French music was represented by a suite of movements taken from Grétry's ballet *Céphale et Procris*, and by a fantasia for pianoforte and orchestra, the work of M. Widor. Thus the audience were enabled to indulge in the pleasant occupation of comparing "old lamps with new." It seemed as though a chasm of many centuries separated the one work from the other, so widely did they appear to differ in subject as well as in treatment. One might fancy that it was the destiny of things musical to become ancient at a bound, instead of travelling slowly into age. The orchestra was in the fantasia directed by the composer, M. Widor, and the solo part played by M. Phillip with consummate ability. M. Blauwaert, a Belgian vocalist, sang in most vigorous fashion, an air "O Nymphes de bois," from a cantata by Bach; the general conductor being as usual Mr. Cowen.

FOR the Worcester Festival, to be held in the forthcoming autumn, the following vocalists are engaged:—Madame Albani, Mrs. Hutchinson, Miss Anna Williams, Miss Hilda Wilson, Miss Damian; Mr. Edward Lloyd, Mr. Hirwen Jones, Mr. Watkin Mills, Mr. Brereton, and Mr. Plunket Greene. Conductor, Mr. C. Lee Williams.

THE Lord Mayor, presiding at the 152nd anniversary festival of the Royal Society of Musicians of Great Britain, held on Tuesday, March 4th, introduced the several toasts with remarks at once apposite and affective. In requesting the company to drink prosperity to the Society, he enlarged upon advantages brought within the reach of members needing assistance in old age. That a professional career of activity is often followed by years of enforced withdrawal from public duties, that brilliant prosperity is with musicians frequently succeeded by prolonged adversity, the records of the Society plainly and convincingly set forth. Upon topics such as these the chairman expended eloquence far above the reach of ordinary speakers. Always earnest, his lordship's addresses were brightened with many a touch of humour and pathos. Towards the close of the proceedings the Hon. Secretary, Mr. W. H. Cummings announced a list of subscriptions amounting to upwards of £700. A pleasing selection of music was performed during the evening by the following artists:—Mdlle. Janotha, Madame Enriques, Mr. Henry Piercy, and Mr. Oswald; assisted by members of the London Vocal Union.

ALTHOUGH it has happily become an event of no rare occurrence for St. Paul's Cathedral to be crowded with worshippers, yet the spectacle presented there on the eve of St. David's Day was altogether remarkable and unprecedented. Upwards of 10,000 persons attended the service which, with the sanction of the Dean and Chapter had been prepared for the celebration of the Welsh National Festival. Hitherto, natives of the Principality have observed the "Day" by holding anniversary meetings whereat references were not so often made to the holy words of the saintly priest of the sixth century as to the deeds of their countrymen under King Cadwallader, who,

ordering his men to each wear a leek in his cap as a distinguishing badge, gained by valour and artifice a great victory over the Saxons. This emblem of strife was not, however, conspicuous in St. Paul, when Celt and Saxon assembled together on this occasion to worship the Prince of Peace. Does not this happy mode of celebration now for the first time adopted give token that the animosities which for centuries have been active between the two races are about yielding to the benign influences of Christianity?

Welshmen of all creeds were present, ready and pleased to acknowledge the honour paid to their beloved country. What Cambrian could indeed be insensible to the homage rendered his mother tongue by thus having it, and it alone, used throughout the service both by priest and people? Hitherto the Welsh language has almost universally been treated by Englishmen as something so barbarous as to justify a decree of extirpation. It has ever been the target for pointless shafts of wit; and now this despised *Cymraeg* is for the nonce the form of speech employed in praise and prayer in St. Paul's Cathedral. To a large section of the congregation it came as something strange and unintelligible. True it is that they were enabled to follow the prayers and psalms in the order prescribed, but the reading of lessons and the preaching of the sermon could not convey any instruction whatever.

Happily relief came to the English present in the form of music, and in such abundance and excellence as to compensate for any loss. The choir, consisting of 250 men and boys, supplemented by women singers placed in the body of the Church, sang throughout the service in an admirable manner. The psalms were sung to Gregorian tones, and the "Magnificat" and "Nunc Dimittis" to music by E. Bunnett. The four last verses of the 68th psalm, set to music by Ambrose Lloyd, formed the anthem, the trio being taken by Mrs. Annie Williams, M^{rs}. Dyved Lewys and Mr. Sackville Evans, to whom was also allotted the bass solo. With great solemnity the responses were delivered by the choir, and the prayers were intoned by the Rev. E. Killin Roberts with singular effect, ancient tonal inflections being employed instead of the usual monotone. Sir John Pulleston, M.P., read the first lesson, and the Dean of Asaph the second; while the sermon was preached, of course, in Welsh, by the Right Rev. the Bishop of Asaph. The service concluded, as it began, with singing, the conductor being Mr. Dyved Lewys, and the organist Mr. D. J. Thomas.

At the final examination recently held for open scholarships in the Royal College of Music, the following were the successful candidates:—Composition: Henry W. Davies, Alfred Pratt, and Richard H. Walthew. Singing: Clare E. Butt and William Green. Pianoforte: Charles L. F. Böhr, Gwendoline Toms, Ada L. Walter, and Elsie S. Hall. Violoncello: Alice Elieson and Paul J. Ludwig. Organ: Ernest Dale, George C. E. Evers, and Thomas J. A. H. Haydn. Wind instruments: Daniel S. Wood, George W. Anderson, Wilfred G. T. James, and Bertie J. Muskett.

In the prospectus now issued by the Carl Rosa Company we read that the English Opera Season at Drury Lane Theatre will commence on Saturday next, April 5th, and terminate on the 10th of May. The works announced for performance are Gounod's *Romeo and Juliet* and *Faust*; Bizet's *Carmen* and *Pearl Fishers*; Balfe's *Talisman*, *The Bohemian Girl*, and *The Rose of Castile*; Wallace's *Lurline*, Thomas's *Mignon*, Meyerbeer's *Star of the North*, and Halévy's *Jewess*, together with a new opera, entitled *Thorgim*, by two distinguished Englishmen, Mr. Joseph Bennett and Mr. F. H. Cowen. The artists to be entrusted with the introduction of this work are Miss de Lussen, Miss Tremelli, Miss Kate Drew, Mr. Barton McGuckin, Mr. F. Celli, Mr. Wilfred Esmond, and Mr. Leslie Crotty. Besides the vocalists named, the following will assist in the series of representations:—Madame Georgina Burns, Miss Fabris, Miss Fanny Moody, Mr. Lely, Signor Runcio, Mr. John Child, Herr Abramoff,

Mr. Pope, and Mr. Aynsley Cook, the conductor being Mr. Goussens, and the general director Mr. Augustus Harris.

It is with sincere pleasure we are able to announce that Mr. Weist Hill, Principal of the Guildhall School of Music, is rapidly recovering from the serious illness which for the last two or three weeks has rendered him unable to attend personally to his official duties.

LOVERS of orchestral music of the highest class will be more than satisfied with the prospectus, now issued by Messrs. Vert, of the forthcoming series of Richter concerts, since it will be seen that one of the programmes will be devoted exclusively to the music of Beethoven; whilst in another will be found Dvôřák's new symphony in G, in a third Brahms's "Harzreise im Winter," and in a fourth a new overture by a Mr. Waddington. Of still greater interest to subscribers is the announcement that no less than eight pieces selected from Wagner's operas will for the first time at these concerts be performed during the season. The following are the excerpts:—The second scene from Act I. of *Tannhäuser*; the fourth scene from Act II. of *Die Walküre*; the first scene and grand duet from Act III. of *Siegfried*; the duet and chorus from Act II., with the first scene from Act III. of *Götterdämmerung*; the duet from Act II. of *Die Meistersinger*, and the overture to *Die Feen*.

A CONCERT was given at Burlington Hall by the South Eastern section of the National Society of Professional Musicians, on the 8th ult., when the programme was for the most part made up of compositions by members.

ON Wednesday, March 19th, the Windsor and Eton Choral Society marked the termination of its fiftieth season with a performance of Sir Arthur Sullivan's *Golden Legend*. On this occasion, Mr. Joseph Barnby, the Precantor of Eton, had under his command a combined vocal and instrumental force of 250 executants, who gave a very satisfactory interpretation of the beautiful work, the singing of the choral numbers being especially effective. Sir George Elvey, for many years the conductor, was present to witness the advance made in the knowledge and practice of music by inhabitants of the town and neighbourhood. The soloists were Madame Dotti, Miss Sarah Berry, Mr. Banks, and Mr. Watkin Mills. It should be added that the band was led by Mr. Pollitzer.

MADAME ALWINA VALLERIA, now singing at concerts in Germany, will return to London about the middle of May.

MADAME NORDICA will return from America in time to fulfil engagements during the London season.

LONDON musicians have recent'y sustained a heavy loss in the death of two eminent professors—Mr. Harry Collings Deacon, and Dr. Henry Wyld. As an amiable gentleman and accomplished teacher, Mr. Deacon was held in affectionate esteem; while Dr. Wyld, occupying a prominent position as head and chief of the London Academy of Music, will be sadly missed by students and masters connected with that educational establishment. The former gentlemen, being of a shy and retiring nature, was little known outside his circle of friends and pupils; the latter, for many years to the fore as orchestral conductor, lecturer, and writer, was altogether a public man. Each in his own way did good service to the cause of music, and each in his intercourse with his fellows became justly entitled to the respect and honour due to straightforward conduct and an unblemished character.

TO CORRESPONDENTS.

Letters connected with the literary department of this Journal must be addressed to the EDITOR.

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The EDITOR cannot undertake to return articles of which he is unable to make use.

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Soprano. *p* When all the world is hushed to rest,.....

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Bass. *p* When all the world is hushed to rest,

For Practice only *p*

Gent - ly sleep - ing, Sweet - ly sleep - ing, The birds, a - sleep, in

Gent - ly sleep - ing, Sweet - ly sleep - ing, The birds, a - sleep, in

Gent - ly sleep - ing, Sweet - ly sleep - ing, The birds, a - sleep, in

Gent - ly sleep - ing, Sweet - ly sleep - ing, The birds, a - sleep, in

lea - fy rest, The moon-beam, on the o - cean's breast, 'Tis

lea - fy rest, The moon-beam, on the o - cean's breast, 'Tis

lea - fy rest, The moon-beam, on the o - cean's breast, 'Tis

lea - fy rest, The moon-beam, on the o - cean's breast, 'Tis

then that true hearts love the best, 'Tis then that true hearts

then that true hearts love the best, 'Tis then that true hearts

then that true hearts love the best, 'Tis then that true hearts

then that true hearts love the best, 'Tis then that true hearts

love the best, Vi - gil keep - ing, vi - gil keep - ing, The birds, a - sleep, in

love the best, Vi - gil keep - ing, vi - gil keep - ing, The birds, a - sleep, in

love the best, Vi - gil keep - ing, vi - gil keep - ing, The birds, a - sleep, in

love the best, Vi - gil keep - ing, vi - gil keep - ing, The birds, a - sleep, in

lea - fy rest, The moon - beams, on the o - cean's breast, 'Tis

lea - fy rest, The moon - beams, on the o - cean's breast, 'Tis

lea - fy rest, The moon - beams, on the o - cean's breast, 'Tis

lea - fy rest, The moon - beams, on the o - cean's breast, 'Tis

then that true hearts love the best, Vi - gil keep - ing, 'Tis

then that true hearts love the best, Vi - gil keep - ing, 'Tis

then that true hearts love the best, Vi - gil keep - ing, 'Tis

then that true hearts love the best, Vi - gil keep - ing, 'Tis

then that true hearts love the best, Vi - gil a tempo

then that true hearts love the best, Vi - gil a tempo

then..... that true hearts love the best, Vi - gil a tempo

then..... that true hearts love the best, Vi - gil

rall. *p rall.* *p*
keep - ing, vi - gil keep - - ing. O ho - ly calm! our
rall. *p rall.* *p*
keep - ing, vi - gil keep - - ing. O ho - ly calm! our
rall. *p rall.* *p*
keep - ing, vi - gil keep - - ing. O ho - ly calm! our
rall. *p rall.* *p*
keep - ing, vi - gil keep - - ing. O ho - ly calm! our

rall. *p rall.* *p*
souls en - twine, Soft car - ress - ing, soft car - ress - ing, O!
rall. *p rall.* *p*
souls en - twine, Soft car - ress - ing, soft car - ress - ing, O!
rall. *p rall.* *p*
souls en - twine, Soft car - ress - ing, soft car - ress - ing, O!
rall. *p rall.* *p*
souls en - twine, Soft car - ress - ing, soft car - ress - ing, O!

breathe on us of love di-vine, Come thou, and make our

mf lives thy shrine, Our thank-ful hearts, for ev-er thine, Our

p thank-ful hearts for ev-er thine, Give thy bless-ing, give thy

mf
 bless - ing, O breathe on us of love di - vine, Come
mf
 bless - ing, O breathe on us of love di - vine, Come
mf
 bless - ing, O breathe on us of love di - vine, Come
mf
 bless - ing, O breathe on us of love di - vine, Come

f
 thou, and make our lives thy shrine Our thank - ful hearts for
f
 thou, and make our lives thy shrine Our thank - ful hearts for
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 thou, and make our lives thy shrine Our thank - ful hearts for
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 thou, and make our lives thy shrine Our thank - ful hearts for

dim. *mf* *cres.*
 ev - er thine, Give thy bless - ing, Our thank - ful
dim. *mf* *cres.*
 ev - er thine, Give thy bless - ing, Our thank - ful
dim. *mf* *cres.*
 ev - er thine, Give thy bless - ing, Our thank - ful
dim. *mf* *cres.*
 ev - er thine, Give thy bless - ing, Our thank - ful

hearts for ev - er thine, Give thy
 hearts for ev - er thine, Give thy
 hearts for ev - er thine, Give thy
 hearts for ev - er thine, Give thy

rall. *a tempo*
rall. *a tempo*
rall. *a tempo*
rall. *a tempo*

bless - ing, give thy bless - ing.
 bless - ing, give thy bless - ing.
 bless - ing, give thy bless - ing.
 bless - ing, give thy bless - ing.

rall. *p rall.*
rall. *p rall.*
rall. *p rall.*
rall. *p rall.*

THE LUTE



MISS E. G. H. H. H.



MISS ELEANOR REES.

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